

УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП
ФИЛОЛОШКИ ФАКУЛТЕТ

UDC 81
UDC 82
UDC 008



ISSN 2545-3998

ПАЛИМПСЕСТ

МЕЃУНАРОДНО СПИСАНИЕ ЗА ЛИНГВИСТИЧКИ, КНИЖЕВНИ
И КУЛТУРОЛОШКИ ИСТРАЖУВАЊА

PALIMPSEST

INTERNATIONAL JOURNAL FOR LINGUISTIC, LITERARY
AND CULTURAL RESEARCH

PALMK, VOL 4, NO 7, STIP, 2019

ГОД. IV, БР. 7
ШТИП, 2019

VOL. IV, NO 7
STIP, 2019

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

PALIMPSEST

International Journal for Linguistic, Literary
and Cultural Research

Год. 4, Бр. 7
Штип, 2019

Vol. 4, No 7
Stip, 2019

PALMK, VOL 4, NO 7, STIP, 2019

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

ИЗДАВА

Универзитет „Гоце Делчев“, Филолошки факултет, Штип,

ГЛАВЕН И ОДГОВОРЕН УРЕДНИК

Ранко Младеноски

УРЕДУВАЧКИ ОДБОР

Виктор Фридман, Универзитет во Чикаго, САД
Толе Белчев, Универзитет „Гоце Делчев“, С. Македонија
Нина Даскаловска, Универзитет „Гоце Делчев“, С. Македонија
Ала Шешкен, Универзитет Ломоносов, Руска Федерација
Олга Панкина, НВО Македонски културен центар, Руска Федерација
Георгета Раца, Универзитет Банат, Романија
Астрид Симоне Грослер, Универзитет Банат, Романија
Горан Калоѓера, Универзитет во Риека, Хрватска
Дејан Дуриќ, Универзитет во Риека, Хрватска
Шандор Чегледи, Универзитет во Панонија, Унгарија
Ева Бус, Универзитет во Панонија, Унгарија
Хусејин Озбај, Универзитет Гази, Република Турција
Зеки Ѓурел, Универзитет Гази, Република Турција
Елена Дараданова, Универзитет „Св. Климент Охридски“, Бугарија
Ина Христова, Универзитет „Св. Климент Охридски“, Бугарија
Џозеф Пониах, Национален институт за технологија, Индија
Сатхарај Венкатесан, Национален институт за технологија, Индија
Петар Пенда, Универзитет во Бања Лука, Босна и Херцеговина
Данило Капасо, Универзитет во Бања Лука, Босна и Херцеговина
Мета Лах, Универзитет во Љубљана, Република Словенија
Намита Субиото, Универзитет во Љубљана, Република Словенија
Ана Пеличер-Санчез, Универзитет во Нотингам, Велика Британија
Мајкл Грини, Универзитет во Нотингам, Велика Британија
Татјана Ѓурин, Универзитет во Нови Сад, Република Србија
Диана Поповиќ, Универзитет во Нови Сад, Република Србија
Жан Пол Мејер, Универзитет во Стразбур, Република Франција
Жан Марк Веркруз, Универзитет во Артуа, Република Франција
Регула Бусин, Швајцарија
Натале Фиорето, Универзитет во Перуца, Италија
Оливер Хербст, Универзитет во Вурцбург, Германија

PALIMPSEST

International Journal for Linguistic, Literary
and Cultural Research

PUBLISHED BY

Goce Delcev University, Faculty of Philology, Stip,

EDITOR-IN-CHIEF

Ranko Mladenoski

EDITORIAL BOARD

Victor Friedman, University of Chicago, USA
Tole Belcev, Goce Delcev University, N. Macedonia
Nina Daskalovska, Goce Delcev University, N. Macedonia
Alla Sheshken, Lomonosov Moscow State University, Russian Federation
Olga Pankina, NGO Macedonian Cultural Centre, Russian Federation
Georgeta Rata, Banat University, Romania
Astrid Simone Grosler, Banat University, Romania
Goran Kalogjera, University of Rijeka, Croatia
Dejan Duric, University of Rijeka, Croatia
Sándor Czeglédi, University of Pannonia, Hungary
Éva Bús, University of Pannonia, Hungary
Husejin Ozbaj, GAZI University, Republic of Turkey
Zeki Gurel, GAZI University, Republic of Turkey
Elena Daradanova, Sofia University "St. Kliment Ohridski", Bulgaria
Ina Hristova, Sofia University "St. Kliment Ohridski", Bulgaria
Joseph Ponniah, National Institute of Technology, India
Sathyaraj Venkatesan, National Institute of Technology, India
Petar Penda, University of Banja Luka, Bosnia and Herzegovina
Danilo Capasso, University of Banja Luka, Bosnia and Herzegovina
Meta Lah, University of Ljubljana, Republic of Slovenia
Namita Subiotto, University of Ljubljana, Republic of Slovenia
Ana Pellicer Sanchez, The University of Nottingham, United Kingdom
Michael Greaney, Lancaster University, United Kingdom
Tatjana Durin, University of Novi Sad, Republic of Serbia
Diana Popovic, University of Novi Sad, Republic of Serbia
Jean-Paul Meyer, University of Strasbourg, French Republic
Jean-Marc Vercrey, Artois University, French Republic
Regula Busin, Switzerland
Natale Fioretto, University of Perugia, Italy
Oliver Herbst, University of Wurzburg, Germany

РЕДАКЦИСКИ СОВЕТ

Драгана Кузмановска
Толе Белчев
Нина Даскаловска
Билјана Ивановска
Светлана Јакимовска
Марија Леонтиќ
Јована Караникиќ Јосимовска

ЈАЗИЧНО УРЕДУВАЊЕ

Даница Гавриловска-Атанасовска (македонски јазик)
Весна Продановска (англиски јазик)
Толе Белчев (руски јазик)
Билјана Ивановска (германски јазик)
Марија Леонтиќ (турски јазик)
Светлана Јакимовска (француски јазик)
Јована Караникиќ Јосимовска (италијански јазик)

ТЕХНИЧКИ УРЕДНИК

Славе Димитров

АДРЕСА

ПАЛИМПСЕСТ

РЕДАКЦИСКИ СОВЕТ

Филолошки факултет
ул. „Крсте Мисирков“ бр. 10-А
п. фах 201
МК-2000 Штип, С. Македонија

<http://js.ugd.edu.mk/index/PAL>

Меѓународното научно списание „Палимпсест“ излегува двапати годишно во печатена и во електронска форма на посебна веб-страница на веб-порталот на Универзитетот „Гоце Делчев“ во Штип: <http://js.ugd.edu.mk/index.php/PAL>

Трудовите во списанието се објавуваат на следните јазици: македонски јазик, англиски јазик, германски јазик, француски јазик, руски јазик, турски јазик и италијански јазик.

Трудовите се рецензираат.

EDITORIAL COUNCIL

Dragana Kuzmanovska
Tole Belcev
Nina Daskalovska
Biljana Ivanovska
Svetlana Jakimovska
Marija Leontik
Jovana Karanikik Josimovska

LANGUAGE EDITORS

Danica Gavrilovska-Atanasovska (Macedonian language)
Vesna Prodanovska (English language)
Tole Belcev (Russian language)
Biljana Ivanovska (German language)
Marija Leontik (Turkish language)
Svetlana Jakimovska (French language)
Jovana Karanikik Josimovska (Italian language)

TECHNICAL EDITOR

Slave Dimitrov

ADDRESS

PALIMPSEST

EDITORIAL COUNCIL

Faculty of Philology
Krste Misirkov 10-A
P.O. Box 201
MK-2000, Stip, N. Macedonia

<http://js.ugd.edu.mk/index/PAL>

The International Scientific Journal “Palimpsest” is issued twice a year in printed form and online at the following website of the web portal of Goce Delcev University in Stip: <http://js.ugd.edu.mk/index.php/PAL>

Papers can be submitted and published in the following languages: Macedonian, English, German, French, Russian, Turkish and Italian language.

All papers are peer-reviewed.

СОДРЖИНА / TABLE OF CONTENTS

13 ПРЕДГОВОР

Намита Субиото, уредник на „Палимпсест“

FOREWORD

Namita Subiotto, editor of “Palimpsest”

ЈАЗИК / LANGUAGE

17 Александра Лазаревска, Виолета Јанушева

ТУЃИТЕ ЗБОРОВИ И ЗАЕМКИТЕ ВО НОВИНАРСКИОТ ПОТСТИЛ
НА МАКЕДОНСКИОТ СТАНДАРДЕН ЈАЗИК

Aleksandra Lazarevska, Violeta Janusheva

THE FOREIGN AND THE LOANWORDS IN THE JOURNALISTIC
SUBSTYLE OF THE MACEDONIAN STANDARD LANGUAGE

27 Tuba Uzun

UYGUR DÖNEMİ ESERLERİNDE DUYGUSAL YAKINLAŞMA VE
UZAKLAŞMA GÖSTERGELERİ (FİLLER)

Tuba Uzun

SIGNS OF INTIMACY AND DISAGREEMENT IN TEXTS OF
UYGHUR PERIOD

35 Julian Vasseur

EMPHASE ET EXPRESSIVITÉ DANS LES ÉCHANGES
CONVERSATIONNELS BILINGUES NÉPALI-ANGLAIS

Julian Vasseur

EMPHASIS AND EXPRESSIVITY IN THE DAILY SPEECH
OF NEPALI-ENGLISH BILINGUALS

47 Constantin Ntiranyibagira

LA LEXICALISATION INTRAVERBALE DES FORMES TRANSITIVES
EN KIRUNDI. CAS DES AFFIXES RÉFLÉCHI ET APPLICATIF

Constantin Ntiranyibagira

INTRA-VERBAL LEXICALIZATION OF TRANSITIVE FORMS IN
KIRUNDI. THE CASE OF REFLEXIVE AND APPLICATIVE AFFIXES

55 Abraham Mahoubé Olou

TYPOLOGIE DES PRÉFIXES EN FRANÇAIS

Abraham Mahoubé Olou

TYPOLOGY OF PREFIXES IN FRENCH

- 65 Наџи Селими**
ЈАЗИКОТ И КУЛТУРАТА ВО ДИЈАСПОРАТА – ИСТРАЖУВАЊЕ
СПРОВЕДЕНО КАЈ ДЕЦАТА СО МАКЕДОНСКО ПОТЕКЛО ВО
ШВАЈЦАРИЈА
Naxhi Selimi
CULTURAL FACTORS IN LANGUAGE LEARNING – A STUDY ON
CHILDREN OF MACEDONIAN ORIGIN IN SWITZERLAND

- 77 Марија Соколова**
СПОРЕДБЕНА АНАЛИЗА НА ИСТИ СТИМУЛУСИ ОД
МАКЕДОНСКИОТ АСОЦИЈАТИВЕН РЕЧНИК СО ДРУГИ
АСОЦИЈАТИВНИ РЕЧНИЦИ
Marija Sokolova
COMPARED ANALYSIS OF THE SAME STIMULUS FROM THE
MACEDONIAN ASSOCIATIVE DICTIONARY WITH OTHER
ASSOCIATIVE DICTIONARY

КНИЖЕВНОСТ / LITERATURE

- 89 Danijela Kostadinović**
SYMBOLISM AND MUSICAL ASPECTS OF WIND IN THE SHORT
STORY “ZURLO’S MOST BEAUTIFUL DAY” BY ZHIVKO CHINGO
- 97 Konan Koffi Syntor**
ACTION DANS LA RESACA DE JUAN MARSÉ, QUELLES
ATTRIBUTIONS AUX PERSONNAGES ?
Konan Koffi Syntor
ACTION IN LA RESACA BY JUAN MARSÉ, WHAT ATTRIBUTIONS
TO THE CHARACTERS?
- 111 Марија Ѓорѓиева Димова**
„ОНТОЛОШКИ СКАНДАЛ“: ИГРИТЕ СО ГРАНИЦИТЕ ПОМЕЃУ
СВЕТОВИТЕ И ТЕКСТОВИТЕ
Marija Gjorgjieva Dimova
“ONTOLOGICAL SCANDAL”: GAMES WITH BOUNDARIES BETWEEN
WORLDS AND TEXTS
- 123 Даниела Андоновска-Трајковска**
ХРОНОТОПИТЕ ВО ПЕШНАТА „МИКЕЛАНЏЕЛО“ ОД БОРЧЕ ПАНОВ
Daniela Andonovska-Trajkovska
THE CHRONOTOPES IN BORCHE PANOV’S LYRICAL POEM TITLED
“MICHELANGELO”

- 137 Maguette Dieng**
LA GUERRE EN AFGHANISTAN DANS MUSICA PARA FEOS DE
LORENZO SILVA : ENTRE DENONCIATION ET HOMMAGE
Maguette Dieng
THE WAR IN AFGHANISTAN IN "MUSICA PARA FEOS" BY
LORENZO SILVA: BETWEEN DENUNCIATION AND TRIBUTE
- 151 Ben Hamou Malak**
LANGUE ET THÉÂTRALITE DANS UN CAPTIF AMOUREUX DE
JEAN GENET
Ben Hamou Malak
LANGUAGE AND THEATRICALITY IN UN CAPTIF AMOUREUX
BY JEAN GENET
- 161 Samia Boudaa**
EFFET DE PALIMPSESTE DANS LE ROMAN LE VILLAGE DE L'ALLEMAND
OU LE JOURNAL DES FRERES SCHILLER DE BOUALEM SANSAL
Samia Boudaa
EFFECT OF PALIMPSEST IN THE NOVEL LE VILLAGE DE L'ALLEMAND
OU LE JOURNAL DES FRÈRES SCHILLER BY BOUALEM SANSAL
- 171 Славчо Ковилоски**
НАСЛЕДНИЧКАТА НА ХОМЕР: ДАФИНА ОД СЕЛО ПРОСЕНИК,
СЕРСКО
Slavcho Koviloski
SUCCESOR OF HOMER: DAFINA FROM THE VILLAGE OF PROSENIK,
SERRES AREA
- 183 Марија Леонтиќ**
ПОЕТСКИОТ ВИД ГАЗЕЛ ВО РАМКИТЕ НА ОСМАНЛИНСКАТА
ДИВАНСКА КНИЖЕВНОСТ
Marija Leontik
THE POETIC TYPE GAZEL IN THE OTTOMAN DIVAN LITERATURE
- 195 Rabie Ruşid**
DOĞU MAKEDONYA İŞTİP YÖRESİNİN YÖRÜK MASALLARINDA
FORMEL UNSURLAR
Rabie Rushid
THE FORMAL ELEMENTS RESEARCH OF YORUKS TALE
- 203 Славица Урумова-Марковска**
ДОМОТ КАКО ТРАДИЦИЈА ВО РАСКАЗИТЕ НА МАЏУНКОВ
Slavica Urumova–Markovska
HOME AS A TRADITION IN THE STORIES OF MADZUNKOV

- 213 Danijela Mišić**
HEMINGWAY'S MAN IN STRUGGLE WITH THE SEA AND HIMSELF

КУЛТУРА / CULTURE

- 221 Стојанче Костов**
„ТЕШКОТО“ – СИНОНИМ ЗА ТЕШКО ОРО ОД ТИПОТ НА „ЛЕСНОТО“
Stojance Kostov
THE DANCE TESHKOTO (THE HARD ONE) – A SYNONYMUS OF A
HARD DANCE FROM THE TYPE OF LESNOTO (THE EASY ONE)

- 229 Катерина Деспот, Екатерина Намичева, Михаил Намичев**
ВЛИЈАНИЕТО НА МЕБЕЛОТ ВРЗ КУЛТУРОЛОШКИОТ АСПЕКТ НА
СТАНБЕНИОТ ПРОСТОР ВО ПРВАТА ПОЛОВИНА НА 20 ВЕК
Katerina Despot, Ekaterina Namiceva, Mihail Namicev
CULTURAL ASPECT IN THE APPLICATION OF FURNITURE IN THE
INTERIORS OF SKOPJE'S PALACES FROM THE FIRST HALF OF THE 20TH
CENTURY

МЕТОДИКА НА НАСТАВАТА / TEACHING METHODOLOGY

- 241 Silvana Neshkovska**
THE “WELFARE” OF ENGLISH COLLOCATIONS AT THE HANDS OF
MACEDONIAN STUDENTS OF ENGLISH

- 251 Veronika Kareva**
COMMUNICATIVE COMPETENCE OF ENGLISH TEACHERS

ПРИКАЗИ / BOOK REVIEWS

- 263 Лидија Тантуровска**
ДОКТОРСКА ДИСЕРТАЦИЈА ЗА ЈАЗИЧНИТЕ ГРЕШКИ ПО
МОРФОЛОГИЈА КАЈ УЧЕНИЦИТЕ ВО ОСНОВНОТО ОБРАЗОВАНИЕ
ОД МАРИЈА ГРКОВА
Lidija Tanturovska
DOCTORAL DISSERTATION OF MORPHOLOGICAL ERRORS MADE BY
STUDENTS IN PRIMARY EDUCATION BY MARIJA GRKOVA

- 273 Ранко Младеноски**
ЗНАЧЕЊЕТО НА КНИЖЕВНИОТ ТЕКСТ КАКО ПРОЦЕС
Ranko Mladenoski
SIGNIFICANCE OF THE LITERARY TEXT AS A PROCESS

287 ДОДАТОК / APPENDIX

ПОВИК ЗА ОБЈАВУВАЊЕ ТРУДОВИ
ВО МЕЃУНАРОДНОТО НАУЧНО СПИСАНИЕ „ПАЛИМПСЕСТ“
CALL FOR PAPERS
FOR THE INTERNATIONAL SCIENTIFIC JOURNAL “PALIMPSEST”

ПРЕДГОВОР

Ми претставува чест да бидам член на меѓународниот Уредувачки одбор на „Палимпсест“, меѓународно списание за лингвистички, книжевни и културолошки истражувања, иницирано и формирано на Филолошкиот факултет во Штип пред три години, а ми претставува и особена чест да учествувам со предговор за седмиот број.

Од првата година па до сега списанието излегува редовно во два броја годишно со широк спектар на трудови од сите предвидени рубрики („Јазик“, „Книжевност“, „Култура“, „Методика на наставата“, „Прикази“), со автори од разни земји и од различни истражувачки профили. Објавувањето на списанието во електронска форма е многу важно, бидејќи овозможува побрза дистрибуција и отворен пристап, а со тоа и поширок круг на читателска публика како и поголеми можности за примена на резултатите од објавените трудови.

Во „Палимпсест“ бр. 7 има 25 трудови (12 оригинални научни трудови, 10 стручни трудови, 1 прегледен труд и 2 приказа) на автори од единаесет држави и тоа Македонија, Турција, Франција, Бурунди, Бенин, Швајцарија, Србија, Брегот на Слоновата Коска, Сенегал, Мароко, Алжир, напишани на македонски, англиски, француски и турски јазик. Трудовите ги пополнуваат сите рубрики на списанието. Квантитативно доминираат трудовите од рубриката „Книжевност“ (вкупно 12, а во нив се истражуваат дела на класици и на современи македонски, руски, турски, шпански, француски, алжирски, американски автори, како и народното творештво), следува рубриката „Јазик“ со 7 статии (истражувања од областа на следниве јазици: македонски, турски, француски, непалски, кирунди), 2 статии се посветени на културолошки истражувања (за етнокоролошките карактеристики на ората Тешкото и Лесното и за влијанието на мебелот врз културолошкиот аспект на станбениот простор во првата половина на 20 век во Скопје), 2 статии се од областа на методиката на наставата по англиски јазик, а списанието завршува со рецензијата за докторската дисертација за јазичните грешки поврзани со менливите зборови во македонскиот јазик кај учениците во основното образование од Марија Гркова и со освртот кон научно-литературната монографија на Венко Андоновски за книжевниот текст како процес.

Им честитам и им благодарам на авторите и на сите јазични редактори, рецензенти и соуредници за нивниот придонес кон оформувањето на седмиот број на списанието „Палимпсест“ на кое му посакувам што повеќе читатели!

Намита Субиото, уредник на „Палимпсест“

FOREWORD

I am honoured to be a member of the International Editorial Board of “Palimpsest”, an international journal for linguistic, literary and cultural research, initiated and established three years ago at the Faculty of Philology in Stip. It is also a great privilege to participate with the foreword of the seventh issue.

From the first year until now, the journal has been published twice a year on a regular basis, with a wide range of papers covering all of the sections (Language, Literature, Culture, Teaching Methodology and Book Reviews), created by authors from many different countries and various research profiles. Publishing a journal in electronic form is quite significant because it enables faster distribution and open access, thus enabling a wider circle of readership and greater opportunities for applying the results of the published papers.

In the 7th issue of “Palimpsest” there are 25 papers (twelve original scientific papers, ten theoretical papers, one review paper and two book reviews) by authors from eleven countries: Macedonia, Turkey, France, Burundi, Benin, Switzerland, Serbia, Ivory Coast, Senegal, Morocco, and Algeria, written in Macedonian, English, French and Turkish. The papers cover all the sections of the journal. The biggest number of papers belong to the Literature section (a total of twelve papers in which classical and contemporary Macedonian, Russian, Turkish, Spanish, French, and Algerian authors as well as folk arts are the subject of research), followed by seven papers in the “Language” section (with research conducted in the following languages: Macedonian, Turkish, French, Nepalese, Kirundi), two papers are dedicated to the cultural research (on the ethnocoreological characteristics of the folk dances “Teshkoto” and “Lesnoto” and the influence of furniture on the cultural aspect of housing space in the first half of the 20th century in Skopje), two papers are in the field of English language teaching methodology, and finally the journal concludes with a review of the doctoral dissertation on language errors related to inflected words in the Macedonian language among elementary school students by Maria Grkova as well as a review of the literary monograph written by Venko Andonovski on the literary texts as a process.

I congratulate and express my gratitude to all the authors and language editors, reviewers and co-editors for their contribution to the creation of the seventh issue of “Palimpsest”, wishing them a wider readership.

Namita Subiotta, *Editor of “Palimpsest”*

КНИЖЕВНОСТ



LITERATURE

SYMBOLISM AND MUSICAL ASPECTS OF WIND IN THE SHORT STORY “ZURLO’S MOST BEAUTIFUL DAY” BY ZHIVKO CHINGO

Danijela Kostadinović

Faculty of Philosophy, University of Nis, Republic of Serbia

danijela.kostadinovic@filfak.ni.ac.rs

Abstract: This paper is based on the study of multidisciplinary correlation between literature and music, which is, in other words, the study of symbolism and musical aspects of wind in the short story “*Zurlo’s most beautiful day*”, written by Macedonian author Zhivko Chingo. During the research, it has been concluded that the wind itself was given the status of a mythical creature, possessing an ambivalent, reintegrating and devastating power, thus acquiring the meaning of interlude that creates a cyclic chain of stories in Chingo’s abundant collection of works (*Paskvelia, short stories*, 1962, *New Paskvelia, short stories*, 1966, *The Ghost in Love, short stories*, 1973, posthumously published collection *Delirium, short stories, Grave for the soul, short stories*, as well as *Bride and The Ocean* in the edition *Collected Works*, 1992). Due to the fact that cantata derives from a poetic text, the second part of this paper deals with analogies between the cantata itself in one hand, and the short story which is the subject of the study, in the other, with the aim to emphasize the possibilities of reshaping literary forms into musical and vice versa.

Keywords: *literature, symbolism, music, interlude, cantata, ritornello, recital.*

Introduction

The subject of research in this paper is the study of mutual interaction of music, myth and literature, illustrated in the short story “*Zurlo’s most beautiful day*” by a contemporary Macedonian writer Zhivko Chingo, which is structured on the grounds of folklore patterns and traditional image of Macedonian society. The short story was published for the first time within The Collection of Short Stories *Paskvelia* (1962). A special place in this short story belongs to the symbolism of wind, „which, like a powerful mythic creature rolls down the steep hills of Chingo’s prose, and is formed as an alive, legendary creature that, similarly to music, expresses certain meanings of its own speech, thereby the meanings themselves become impossible to discern” (1973, p. 228). The mythological dimension of the wind provides Chingo’s complete story telling with an artistic strength and melodic harmony. Briefly, the wind represents the music of Chingo’s prose.

Symbolism and musical aspects of wind in “*Zurlo’s most beautiful day*”

Archaic images of wind preserved in Slovene mythology and Macedonian folklore are used by the writer as the basis of symbolic shaping, creating the extraordinary and transforming the wind into incomprehensible reality portrayed in this story.

According to the Macedonian belief, as stated by Tanas Vrazinovski in his study *Macedonian Folk Mythology* (2002), the wind is an alive being that has a mother and usually lives at the end of the land or in the underground, which once again confirms its origin and relation to “that world”, since the wind stands in the very same line with certain daemonic creatures such as the devil itself. In accordance with the four different sides of the world, Macedonian people talk about the four major winds: eastern, western, northern and southern. Moreover, Macedonians also give other forms of naming winds according to the directions they come from (“*dolnako*”, “*gornio*”), places (“*veles*”, “*kocanski*”), seasons or natural phenomena. “In their own wholeness”, as stated by Vrazinovski, “these ways of naming reflect different levels and manners of modeling phenomena in nature” (p. 99).

According to The Encyclopedic Dictionary *Slovene Mythology* (2001), the wind is defined as a natural phenomenon, personified in folk plays or attributed with daemonic characteristics. At the same time, it possesses both destroying and soothing power, expressing the need to appease in the sense of conversation, nurture and even sacrifice. Slovene folks believe in “good” and “evil” winds, the main representative of the latter being the storm. The wind resides in remote, mysterious and unreachable places, impenetrable forests, uninhabited islands in the ocean, high mountains, etc. In compliance with Indo-European comprehension of the wind as “the earth’s breathing”, there was a belief that it also dwelt in chasms, leers and caves (p. 75–76).

The main symbolic aspect of expression of the wind in Chingo’s short story corresponds with spiritual beliefs of the very first Macedonian who attributed mental powers to natural phenomena. Different concepts and traditional images of the soul are interpolated into the symbolic image of the wind as a signal of invisible reality that has a powerful effect on man. The wind is here personified and given the status of mythological being with an ambivalent, good and evil nature, as well as a cosmic function of destroying and renewing. Apart from that, the wind also possesses prophetic power (“The weather is about to change, - said Zurlo, spreading out the fireplace with a trunk. It will certainly change since the grapes have strained. Soon, rains will come. This is going to be a nice year, - the wife commented, tossing the ash off the scone baking on the fire.” (1992, p. 48); also the metamorphism that objectifies the essence of man’s existence (“Above the gardens, the gold of the day had already been melting, and it seemed that thousands of suns were hiding in the ripe tops of the trees. The early evening sun was swinging very long above the lake waters. They appeared to have been its lullaby. A warm wind was taking it back to the gardens, trying to prevent its setting. One day like this, - Zurlo once again said, - one day like this is worth an entire life.” (p. 47).

Generally speaking, in the whole collection of Chingo, an eminent Macedonian writer, the wind works as an *interlude*, an independent melody that separates narrative stands of Paskvelian ring-like form. It represents the necessary major-minor chord which provides these stories with musical harmony and slow tempo, adagio, thus melancholically producing, out of folklore, tones of human tragic and distress.

Music is one of the expressions of anthropological depths and sediments of human spirit, whose power of the sound, melody and voice awakens the widest polyphonic spectrum of sensitive and aesthetic experience in man. Therefore, one should not wonder why music has been an inexhaustible source of theoretical inspirations, starting from Pythagoras, Plato and Aristotle, then Augustine, Quintilian and Bonetti, to Schelling, Hegel, Schopenhauer, Nietzsche and numerous modern theoreticians. "Music", as pointed out in *Philosophy of New Music* by Adorno (1962), "like all the notions of objective spirit, is paying for its ancient debt that lied in the separation of *physis*, its work from the manual: the debt of being privileged." (p. 49).

In his *Philosophy of Music*, (2007) Milan Uzelac claims that, since the ancient times, music has been related to the notions of harmony and proportion. The principle of harmony has almost always been brought into relationship with the general harmony of the cosmos, whereas proportion has been interpreted as "consonance" (*consonantia; numeralis proportio*); thereby, the "consonance" of the universe and different levels of knowledge is understood as musical consonance. However, if this had been explained on such a simplified level, music would have stayed cosmology. Apart from that, since Aristotle, the emphasis from Pythagorean-Platonic poetic interpretation and study of the phenomenon of music, would not have been, with a significant influence of sophists and Democritus, passed on to music practice. Therefore, since that time, one can distinguish two poles: *musica theoretica* and *musica practica* (pp. 10-11).

Metaphysics of musical creation, as pointed out in *Aesthetics of Music* by Carl Dahlhaus (1992), comes from retention images of memory that penetrate the consciousness, carrying the same colors of the past, from which they have derived, whereby the past and the present are intermingled. Music is objectified, but at the same time, it is not; it is determined by phenomena of movement and resonant space, as well as tones that are primarily recognized as high and low; time is spatially represented (*temps space*); precisely, we talk about the other dimension of sound space because time and music manifestations in it are not reversible, while melodic movement is not separated from the rhythmic one. Rhythm could also be imagined without the succession of tones, but not vice versa, which implies that the rhythm is the main factor of musical movement (pp. 110-114).

The short story "Zurlo's most beautiful day" mirrors the unique cantata in which the warm lake wind stands for the basic factor of musical movement of instrumental performance carried out by Paskvelian player Zurlo. It is widely known that cantata (*cantare*, meaning "to sing") represents a music form born in Italy after 1600, which was, together with opera and oratorio, developed as the third significant music creation of the Baroque epoch. Cantata literally meant the play being sung. It consists of several music numbers (usually from three to seven, rarely more than that), and it is intended for performing one or more voices with instrumental accompaniment. The original form of cantata was for the solo voice, the so called solo cantata, and the instrumental accompaniment of the thoroughbass. The period from 1670 to 1750 reflects the blooming of this music form when it consisted of several arias, with suitable recitatives, instrumental interludes (ritornello), intermezzo and more and more extensive instrumental introductions.

There are two types of cantata: church cantata, Bach being its unrivalled genius, on one hand, and secular cantata, on the other (2008; 1990, p. 233).

Lyrical feature of cantata grounded on the poetic text is also the basis of the short story “*Zurlo’s most beautiful day*”, where the part of the soloist belongs to Paskvelian player Zurlo who performs the aria *In spring, I will turn into a bird*, accompanied by “*grnet*”, a traditional wind instrument similar to the clarinet. The spirit of elegy and ballad in this short story is achieved with the motive of the wind in the prelude (“The sun had already set and evening wind started blowing through the gardens. It was blowing from the lake, all the way towards the valley, carrying a sweet scent of ripe grapes” (1992, p. 47) and strong semantic form in the postlude (“Quite a while, the wind was whirring in the gardens spreading the golden voice of Zurlo’s “*grnet*”. Every spring, with the coming of this wind, people relate it to Zurlo’s soul, desirous of playing” (p. 55), thereby giving the story the ring-like finalization.

The short story “*Zurlo’s most beautiful day*” has a homophone structure with the leading section about the Paskvelian player Zurlo, his humanity, morals, goodness and love of beauty, freedom and people. The accompanying section of the story is represented by the recitative about the family members, thus motivating the plot. The recitative explains the reasons why Zurlo refused to play at the wedding of the head-farmer’s son, although he knew that this would cause not only his own, but also his family’s devastation. This section, where melodic lines of voices are treated as recitatives (besides Zurlo’s, there are also Najdenko’s, Angelo Jordanski’s, head-farmer’s and officer’s voices), supports the emotional effect of the text which reveals deep psychological connection between words and melody, from the very beginning of music creation. Joining the ancient archaic times with the present, music has defined and shaped the identity of Macedonian people.

The instrumental opening of the story “*Zurlo’s most beautiful day*” is illustrated by the idyllic chronotope of nature („It was at the end of summer, one early evening, as red as a ripe tomato in the gardens” (p. 46), complemented by the Zurlo’s aria *In spring, I will turn into a bird*, and his wife’s old-fashioned *My dear falcon is coming to carry me on its powerful wings*. Their arias are interrupted by children’s play in the function of ritornello, where they cheerfully run into their father’s embrace, whispering something mysterious to him:

„Having heard the father’s voice, Zurlo’s children ran after him in a cheerful squeak. They started hanging on his neck, whispering something mysterious into his ear. This lasted for a longer time, and he barely managed to wrench himself free out of their arms. Finally, absolutely exhausted, he leaned on his wife’s shoulder so as to get the deserved evening kiss. As usual, the wife kissed his forehead, and then the eyes. First, she kissed his left eye, and then she kissed the right one. She was kissing the light. “(p. 47).

Zurlo’s auto-ironic and mock-heroic remark that a sparrow was coming, and not a falcon (“It is coming as a sparrow - Zurlo said, thus spurring the donkey under its tail. It is coming as a plucked sparrow”, p. 47), leaves the room for the accompanying attitude that will have a devastating effect. The accompanying section was preceded by two choir passages of Zurlo’s children: the first one frames the story in the social sense (underfed children are playing beggars), whereas the

second one provides the story with an anticipating feature (the children are talking about death as a natural phenomenon, since Zurlo's paralyzed daughter is lying at their home, waiting for death to come).

Preparation for the new recital, that is, the inserted story, actually represents a dialogue between the spouses:

- The head-farmer is getting married, - the wife said with an unconcealed happiness in her voice.

Zurlo didn't respond. He remained silent. The wife, very quietly, almost whispering, repeated:

- The head-farmer is getting married.
- Right, Zurlo said. – And now, get some sleep.
- Zurlo, – the wife said with excitement in her voice- the head-farmer invited you to play in his house. (pp. 50–51).

The hierarchy of the elements of tension is ranged in gradation, reaching its climax in Zurlo's conflicted state of mind. Under the influence of strong inner struggle, he receives an appearance of man with a huge rock lying on his chest; his breathing is difficult and tired, his hands being cold and clenched into fists:

- Old man, – the wife remarked, – something must have happened. No, my dear mummy, - he said sighing, - Zurlo isn't going to play at the head-farmer's wedding. I am not going to have a celebration in his house.
- Nelo, – this time the wife addressed him by his name. She was bemused and scared.
- Zurlo stretched his arms towards his wife and hugged her very firmly. She knew pretty well what such an embrace meant. She knew that there was something difficult lying on his soul and that nothing would make him change his word. In tears, she said.
- Fine, as you decided... Do as you know. Our little life hasn't been that bad so far. We will go on living somehow. We will live somehow. Let our children live.
- We are going to live, mother- Zurlo confirmed, smiling. – We are going to live while tomatoes ripe in the gardens. (p. 51).

In order for Paskvelians not to treat him as a shallow-brained drunkard who puts the life of his family on gamble, Zurlo starts his recital, whose structure portrays a story in which the head-farmer's son, while hunting a deer in the forest, discovers an army deserter hiding in a pine-tree and beats him almost to death, thereby causing the head-farmer and the officer's roar of laughter. The only one who protests against the soldier's terrible and meaningless crime is Angele Jordanoski who ends up being severely punished by the head-farmer who pulls out his eye. This recital has a motivating role in the explanation of the reasons for Zurlo's refusing to play at the wedding of the head-farmer's son, a murderer and a criminal, despite his being aware of the consequences brought by such a decision. In that way, the recital reveals an essential engagement and ideology of the short story "*Zurlo's most beautiful day*" by Zivko Cingo in the context of actual reality; therefore, towards the end, it acquires an iconic function of the socio-political

metaphor which has the power of re-interpretation of events and invites to a social change.

During that year, wedding celebrations in Paskvel ended in silence. Zurlo's songs about birds and tomato faded, and he himself turned into a grim and silent man resembling an autumn dusk. Earlier, the "*grnet*" and the song of Paskvelian player Zurlo could wake people from their deepest sleep, relive them and penetrate their most hidden emotions. Yet, Zurlo is not an ordinary player. Music possessed an essential purpose for him; by means of music, he communicated with the closest ones and created a connection with the very beginnings of music creation and mankind. This antiquity derived from the sounds of his "*grnet*", spreading through the Paskvelian valley an elegiac melody that connected the past, the present and the future. In the tragic final, previously symbolized by the continuous pouring rain, Zurlo will, for the last time, take the "*grnet*" and, "in a nice poetic fervor" (*furor poeticus*), as Wilhelm Heinrich Wackenroder explained, play some extraordinary tunes which will wake up the entire Paskvel. Alike to Orpheus, he will go on singing even after the final loss, thus enchanting all Paskvelians, awakening nature and moving the objects in the environment:

„Being that tall and upright, as he used to be, with an unbuttoned shirt and bare chest, he was standing for a long time, enthralled, playing his "*grnet*". The gardeners left their work and went towards Zurlo's small garden. And he went on letting his voice, parting from the people, the gardens, the trees and the birds; he was saying goodbye to his Paskvelia and everything that surrounded him- his voice embraced the environment; he was waking up all the objects and moving them throughout the space. The cheerful player's heart was once again full of joy, creating such extraordinary and beautiful sons." (1992, p. 55).

Zurlo's music soon becomes accompanied by the warm whirring of the wind, passing the melodic instrumental sounds onto all people and entire surroundings. Yet, the following day, the bell tolling will smash the whole valley into thousands of pieces, carrying the news of Zurlo's death, who passed away with music and smile on his face. Dalhaus points out that "music expression, once created and unique, motivates the urge for a change; however, the fact that it has to be repeated, in order to remain incomprehensible, expounds the preservation of the past. Progress and historic memory belong to each other, like two sides of the very same thing" (p. 33). Zurlo's enchanting song emphasizes his need for the salvation of the soul. It represents a moment of absolute individual independence of Paskvelian player, fulfillment of spiritual freedom and achievement of the final sense. His voice and music provokes primordial forces and discloses the truth that reaches the very essence of things. His music gesture is reactionary and socially warning. The art of Paskvelian player Zurlo thus becomes a critical standard and ferment of social changes. Taking all this into consideration, we could name the Paskvelian player Zurlo an apologist, who, with his songs, initiates cultural revolutions as well as the need for creating a better, and more rightful and humane society.

Conclusion

Only a few pages of the short story "Zurlo's most beautiful day" by Zivko Čingo, portray a barely visible border between life and death; yet, in the last narrative section, employing a short descriptive passage, it develops the notion of timelessness and eternity. It is grounded on emotional extension of the story about the Paskvelian player Zurlo as well as on allegoric complexity of the psychological subject that has to pay the price due to his decision not to play at the wedding of the head-farmer- the tormentor. Zurlo's concealed fear becomes a suitable ground for the narrative drama, where music contributes to the achievement of cathartic effects that elevate Zurlo, singling him out of the group. The music in this story reflects social and historical contradictions (1968); therefore, Zurlo's song of the swan is interpreted not only as rejection of *hybris* and restoration to the primary level of heavenly innocence but also as an invitation to a transformation of Macedonian community.

Literature

- Adorno, T. W. (1968). *Filozofija nove muzike*. Beograd: Nolit.
- Dalhaus, K. (1992). *Estetika muzike*. Prevela s nemačkog Vera Stojić. Novi Sad: Književna zajednica Novog Sada.
- Čingo, Ž. (1992). „Najubaviot den na Zurlo“. U: *Paskvelija*. Izbrani dela kn. I. Priredio Petar T. Boškovski. Skopje: Kultura.
- Džadžić, P. (1973). „Živko Čingo“. Pogovor u: *Zaljubljeni duh*. Beograd: Nolit.
- Heveler, K. (1990). *Muzički leksikon. Priručnik za ljubitelje muzike*. Novi Sad: Matica srpska.
- Peričić, V. (2008). *Višejezični rečnik muzičkih termina*. Beograd: SANU/Zavod za udžbenike i nastavna sredstva. *Slovenska mitologija: enciklopedijski rečnik* (2001). Redaktori Svetlana Tolstoj i Ljubinko Radenković. Zepter Book World: Beograd
- Uzelac, M. (2007). *Filozofija muzike*. Novi Sad: Stylos.
- Vražinovski, T. (2002). *Makedonska narodna mitologija*. Skopje: Matica makedonska.

Translator: Ivana Živanović



ГОД. IV
БР. 7

ПАЛІМПСЕСТ

PALIMPSEST

VOL. IV
NO 7